

**NO.5**  
**35pence**

**THE WORLD'S MOST FAMOUS MONSTERS APPEAR IN...**

# HAMMER

THE HOUSE OF

## DEATH IN SPACE

don't miss  
**MOON ZERO 2**  
-our illustrated  
movie adaptation!

PLUS...  
Bela Lugosi  
Mexican Monsters Part 2  
DERANGED filmbook

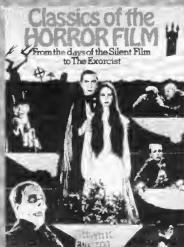
AND DON'T MISS...



VAN HELSING'S  
TERROR TALES



# HOUSE OF HAMMER BARGAIN BASEMENT



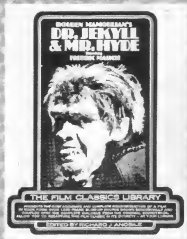
**Classics of the Horror Film** ..... £6.75  
From the days of the silent film to *The Exorcist*, almost 400 photographs. Hardback edition.



**Frankenstein** ..... £2.50  
Over 1,000 frame blow-ups and full 1931 film created in 256 pages.



**Films Of Boris Karloff** ..... £4.25  
Paperback, large format, almost 300 pages, THE Karloff book. Recommended.



**Dr. Jekyll & Mr. Hyde** ..... £3.25  
Fredric March 1932 version, over 1,500 frame blow-ups, 256 story pages.



**House of Horror** ..... £2.25  
The book on Hammer, the full story of the company. 128pps.



**Heritage of Horror** ..... £2.25  
English gothic cinema, 1946-72. 192pps.



**Seal of Dracula** ..... £2.25  
History of film vampires by Barrie Pattison. 136pps.



**Hammer Omnibus 1** ..... 70p  
Reptile, Plague Of Zombies, Rasputin, Dracula — Prince of Darkness.



**Hammer Omnibus 2** ..... 70p  
Gorgon, Curse of Frankenstein, Curse of Mummy's Tomb, Revenge/Frankenstein.



**Star Book Of Horror 1** ..... 56p  
Robert (Psycho) Bloch, Campbell, Ballard, Heiming, etc.



**Kingdom of Kong** ..... £2.25  
Story of Apes on film, from Kong to Planet of Apes. 96pps.

Please add 50p to cover costs on orders under £2.50.  
HOUSE OF HAMMER BARGAIN BASEMENT, 1st Floor, Warner House, 135-141 Wardour Street, London W.1.

Editor: Dez Skinn  
 Art Editor: Paul Hurwood  
 Production: Ron Letchford  
 Advertising: Anita Arvrig



Writers this issue  
 John Brosnan  
 John Fleming  
 Denis Gifford  
 Steve Moore  
 Barrie Pattison  
 Tise Vahimagi

Artists this issue  
 Brian Lewis (cover)  
 Paul Neary  
 Martin Asbury

# CONTENTS

## EDITORIAL 4

Why we do what we do and will do next.

## HAMMER HAPPENINGS 4

All the latest news on what's coming from Hammer Films and House of Hammer magazine.

## MOON ZERO TWO 5



Paul Neary's stunning comic strip version of Hammer's 1969 science fiction epic.

## MEDIA MACABRE 12

Views, reviews and previews of the new, upcoming horror/fantasy events on film and in print.

## TERRIBLE MONSTERS 14

Effects expert John Brosnan looks at some of the less effective but still memorable screen screams.

## POST MORTEM 20

What do you think of it so far? Readers' write-in.

## THE COMING OF DRACULA 30



Denis Gifford's "Golden Age of Horror" series reaches 1931 and introduces a new screen star . . . BELA LUGOSI.

## HAMMER ANSWER DESK 35

Your questions answered, queries cleared and fact-files filled.

## DERANGED 36



First it was *Texas Chain Saw Massacre*; then *Night of the Living Dead*, and now, with *Deranged*, creature critic John Fleming gets his teeth into another grisly movie melange.

## MEXICAN MONSTERS 40

The concluding part of our review of things that go bump on the Mexican monster screen.

## HELSING'S TERROR TALES 46

"One Man's Meat" is this month's fear-filled shiver-giver, written and illustrated by Martin Asbury.

# Editorial

**S**cience fiction lives! With all the great "space opera" epics coming from the film industry right now, we thought it would be appropriate to adapt one of Hammer's futuristic fantasy films this time round. So, more than ever before, we look forward eagerly to your comments on our version of . . . **MOON ZERO TWO.**

In our first issue, with the help of Paul Neary's artistic talents, we gave you as accurate and true an adaptation of a film (*Dracula*, 1958) as possible. This time we've once more called upon Paul, but we've given him licence to update the film. So you'll find a few changes have been made to costumes, settings and even characters to make this strip what we think is one of the best science

fiction comic stories ever.

Our cover artist, Brian Lewis, has also used artistic licence to extend the boundaries of the actual film, and has created a somewhat frightening but true picture of what happens if you're cut off in deep space, with no oxygen . . . in a total vacuum. Your blood literally **boils**, your veins and arteries **explode**, your eyes . . . well, enough of that. Let's just hope you never get stuck out in deep space!

Just as a final note, we'd like to thank all of you who've written in for magazines, books and records from us, but can you please be sure to send all orders **separately** from any letters of comment, competition entries, or questions for our Answer Desk.

*Reg Klein*

# HAMMER HAPPENINGS

## ON FILM . . .

The big news from Hammer Films, the news that had everyone talking at this year's film festivals throughout the world, is **NESSIE**.

*Nessie*, a film so big that David Frost, Euan Lloyd and Hammer have all joined forces to produce what is sure to be a world-wide box office smash. With a colossal budget of seven million dollars this looks like being Hammer's biggest and best yet!

## IN PRINT . . .

Next issue's stunning adaptation is none other than Hammer's classic . . . **DRACULA, Prince Of Darkness.** Below is a sneak preview of the strip, stunningly illustrated by John Bolton.



## SHRIEKS AND SPOOFS SUBSCRIPTION SECTION

### HOUSE OF HAMMER



Every issue *Ham* brings you 62 action-packed pages of comic strips, features, news and views of the horror film world. Plus lots of rare, never-before-seen stills of the world's most famous monsters and the men who created them. Subscribe now and you'll be sure of never having to worry about missing an issue at your bookstall. Only £3.00 for six blood-curdling issues!

General Book Distribution,  
Subscriptions Department,  
Malton Road, Thurmaston, Leicester.

OK, you guys, I'm hooked. I'm tired of queuing every month at my newsagents only to find he's sold out when he gets down to me. Please send me the next year's issues of the magazines ticked in the boxes below. My cheque/postal order made payable to General Book Distribution is enclosed.

### ☐ THE HOUSE OF HAMMER

6 issues for £3.00 including postage. (Published Bi-monthly).

### ☐ MAD MAGAZINE

12 issues for £4.56 including postage. (Published monthly).

The subscription is for me/a birthday present for a friend. Please send copies to:

NAME

ADDRESS

### MAD MAGAZINE



The world's first ever comic-magazine of humour is a jocular vaine! Each issue is packed with hilarious strips, film spoofs and features by the world's top humour artists. If you enjoy laughing, then this is the magazine for you! Only £4.56 for twelve side-splitting issues!



# MOON ZERO TWO

A HAMMER/WARNER BROS.—SEVEN ARTS PRODUCTION  
Starring JAMES OLSON, WARREN MITCHELL AND ADRIENNE CORRI  
Director: RUDY WARD BAKER; screenplay MICHAEL CARRERS

HIS NAME IS HUBBARD. HE'S POSSIBLY THE RICHEST MAN ON EARTH. IN THE YEAR 1995, INDUSTRIALISTS LIKE HUBBARD ARE LAYING CLAIM TO THE WORLD FRONTIERED FOR THEM BY MEN LIKE KEMP AND KARMINSKY.

Adaptation by PAUL NEARY



Based on the story by Gavin Lyall

ON A MONORAIL TO LUNAR CITY, A CHANCE MEETING IS ABOUT TO TAKE PLACE...

YOU'RE THE LAST ONE ABOARD, MR. KEMP. IF YOU'D LIKE TO STEP THIS WAY, I'LL SHOW YOU TO YOUR SEAT...

I'LL, UH... APOLOGIZE IN ADVANCE FOR GETTING MOONDUST ON YOUR PRETTY NEW HOLIDAY OUTFIT

AS A MATTER OF FACT, I WAS DUE TO MEET HIM HERE ON BUSINESS. HE SAID HE'D MEET ME AT THE LAUNCH PAD

AND HE DIDN'T SHOW UP?

NO, HE DIDN'T. DON'T SUPPOSE YOU'VE HEARD OF HIM, ANYWAY. TAPLIN — WALLY TAPLIN

THAT'S OKAY. SIT DOWN. I'M NOT ON HOLIDAY AND I'M USED TO DUST. MY BROTHER'S A MINER.

NO, I DON'T REMEMBER EVER...

A HAIR IN HIS DRINK? HELL, IF THAT'S THE WORST THING THAT HAPPENS TO HIM TODAY, HE'LL BE DOING OKAY!

MAKES YOU SICK, SOME OF THE PEOPLE YOU GET ON FLIGHTS THESE DAYS

YOU REALLY DON'T LIKE TOURISTS, DO YOU?

YOU COULD SAY THAT. IT'S HARD TO STAND BY AND SEE A WAY OF LIFE KILLED BY PEOPLE LIKE HIM.

HOSTESS: THERE'S A HAIR IN MY DRINK! A HAIR BY GOD!

KEEP YOUR VOICE DOWN. THAT'S HUBBARD — SOME SORT OF V.I.P., APPARENTLY

DON'T HAVE ONE. I, UH... STAY WITH A FRIEND, BUT YOU CAN ALWAYS FIND ME IN THE HOTEL BAR.

YOU SEE, MY, UH... FRIEND MAY NOT APPRECIATE FEMALE CALLERS...

SHE'S VERY POSSESSIVE — BUT A PERFECT LITTLE ANGEL...

WELL, HERE WE ARE. I'M SURE YOUR BROTHER'LL MEET YOU HERE IN THE HOTEL LOBBY. IF NOT, CONTACT ME — I'LL TRY TO HELP...

I'LL BEAR THAT IN MIND IF YOU'LL TELL ME YOUR ROOM NUMBER...?



THAT'S  
UNFAIR! I'M  
ONLY DOING  
MY JOB!

YOU'RE A  
PERFECT LITTLE  
BITCH—D'YOU  
KNOW THAT?

THE INSTANT  
I FOUND OUT YOU  
WERE A MEMBER OF  
MOON SECURITY, I  
SHOULD'VE DROPPED  
YOU FLAT! THEN  
AND THERE!

IF IT WAS ANYONE  
ELSE, I'D HAVE HAD  
THEM GROUNDED  
MONTHS AGO!

MAYBE—  
BUT IT'S STILL  
THE ONLY SHIP  
I'VE GOT!



THE CORPORATION WOULD TAKE YOU  
BACK AS A PASSENGER PILOT, BILL.  
THE EXPLORATION IS OVER NOW—BUT  
ONCE YOU GET GROUNDED FOR  
SAFETY REASONS, THE CORPORATION  
WOULDN'T TOUCH  
YOU WITH A  
RADAR  
BEAM!

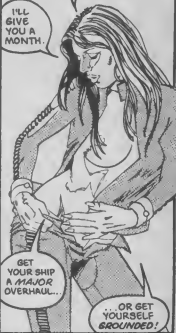
THE EXPLORATION  
WILL NEVER BE OVER,  
DAMNIT! THERE'S MERCURY  
...THE OUTER  
PLANETS...

IF THE  
CORPORATION  
DOESN'T DO IT,  
SOMEONE  
ELSE WILL!



LISTEN, I DON'T HAVE TIME  
TO ARGUE NOW. I'M ON DUTY  
IN FIVE MINUTES.

I'LL  
GIVE  
YOU A  
MONTH.



GET  
YOUR SHIP  
A MAJOR  
OVERHAUL...

...OR GET  
YOURSELF  
GROUNDED!

AT TIMES LIKE THIS, THERE'S  
ONLY ONE THING THAT CAN  
HELP BILL KEMP. IT'S READILY  
AVAILABLE IN THE BAR.



DURING THE FIFTH REFILL, THE  
SOUND OF A VOICE INVASES  
KEMP'S ALCOHOLIC EUPHORIA



A  
GENTLEMAN  
WOULD LIKE  
TO SEE YOU,  
MR. KEMP.

SO, YOU TELL  
THE UH... GENTLEMAN  
I'M HERE. HE CAN SEE  
ME HERE...

I'M TRYING TO CONVINCE  
YOU THAT POLITE REQUESTS  
FROM THIS PARTICULAR GENTLE-  
MAN ARE BEST  
ACTED UPON...



YOU JUST  
CONVINCED  
ME.

THE LIFT SIGNS TO A HALT IN  
THE PENTHOUSE SUITE



BE POLITE,  
MR. KEMP...FOR  
YOUR OWN  
GOOD!

PERHAPS THE ALCOHOL HAS  
DULLED KEMP'S SENSES—  
BUT THE ONE PERSON HE  
DOES NOT EXPECT TO SEE IS



HUBBARD!

SEE, MY PRETTY ONES—HE RECOGNIZES ME!

MY DEEDS ARE LEGEND ON EVEN THIS DUST-MOTE... THIS TINY FRAGMENT OF COSMIC GRAVEL!

TOO TRUE! I'VE FOLLOWED YOUR DEEDS OF DEARING-DO EVER SINCE I SAW YOU IN HEROIC CONFLICT WITH THAT HAIR IN YOUR DRINK THIS MORNING!

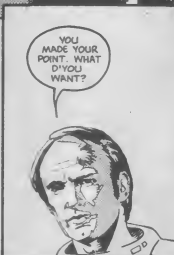
ENOUGH! I HAD EXPECTED A LITTLE MORE CIVILITY FROM THE ASTRONAUT WHO MADE THE FIRST MANNED FLIGHT TO MARS!



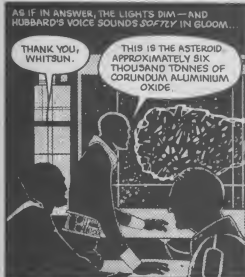
THE MAN WHO LIVED ON HIS REPUTATION ...UNTIL HE WAS TOTALLY FORGOTTEN...



... THE MAN WHO REPEATEDLY EXPLORES THE ALREADY-EXPLORED IN THE USELESS, REPETITIOUS CHARGE OF HIS STEADY DECLINE INTO A SCAVENGER OF JUNK!



YOU MADE YOUR POINT. WHAT D'YOU WANT?



THANK YOU, WHITSUN.

THIS IS THE ASTEROID, APPROXIMATELY SIX THOUSAND TONNES OF CORUNDUM ALUMINIUM OXIDE.



OR... SAPPHIRE, MR. KEMP! THAT'S A VERY SPECIAL ASTEROID! AND YOU AND I ARE GOING TO LAND IT! YOU'LL HAVE THE RESULTS OF TWO YEARS' RESEARCH TO HELP YOU—AND WE'LL HAVE THE BEST PILOT ON THE MOON!



... BUT AS ILLEGAL AS HELL! WHAT DO I STAND TO GAIN?

A BRAND NEW... SPACE FERRY



OH.

TELL ME MORE...



LATER, LIZ WATCHES FROM THE DEPARTURE LOUNGE



AS SHE TURNS TO WALK AWAY



MEANWHILE, KEMP, KARMINSKIY AND WHITSUN REACH DEEP SPACE...



SOON



MINUTES LATER



KEMP IS CAUGHT UNAWARES BY THE SUDDEN MONSTROUS ACCELERATION...



LATER...

AN ANXIOUS CLEMENTINE TAPLIN HAS LOCATED KEMP IN ONE OF THE HOTEL BARS

AND NOBODY SEEMS TO HAVE SEEN HIM FOR NEARLY TWO WEEKS. COULD YOU FLY ME OUT TO HIS MINE, MR. KEMP?

FROM WHAT YOU SAY, IT'LL MEAN A TRIP TO FARSIDE BASE...

...AND ONCE WE TAKE OFF, I'LL NEED 500 CREDITS TO BREAK EVEN!

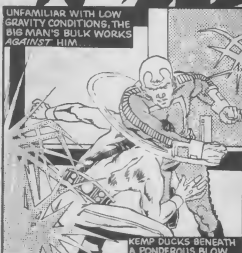
BUT... I DON'T HAVE THAT KIND OF MONEY!... I'M ONLY HERE BECAUSE MY BROTHER SAID HE'D FOUND SOMETHING.

THEN IT'S A DEAL. ANOTHER DRINK...?

AT THE BAR...

YOU'RE ALREADY HIRED, KEMP. THE LADY CAN TAKE HER PROBLEMS ELSEWHERE!

YEAH? HUBBARD DOESN'T OWN ME



A FEW HOURS LATER, A SMALL CRAFT SINKS TOWARD A LANDING-AREA ON THE DARK SIDE OF THE MOON.

HERE WE ARE—  
FARSIDE 5.

LOOKS LIKE WE MISSED THE RUSH HOUR!

IT'S 200 DEGREES BELOW, OUT THERE—  
AND 100 ABOVE, WHEN THE SUN GETS UP!

OUTSIDE THE BUG, WE'D BE DEAD IN A FEW HOURS—DAY OR NIGHT!

AS IS CUSTOMARY THIS FAR FROM CIVILIZATION... ALL IS NOT GOING WELL!

THE MOONBUG CRUNCHES SILENTLY FROM HANGAR 3...

HOW LONG WILL IT STAY DARK?

WE'RE NEAR SUN-UP. IT'LL BE DAWN IN LESS THAN ONE EARTH DAY!

THE BUG GRINDS ON INTERMINABLY... OVER THE LUNAR SURFACE.

WHERE ARE WE NOW?

COMING UP TO SPECTACLE CRATER, SHOULD BE ON YOUR BROTHER'S CLAM IN ABOUT 30 MINUTES.

SOON...

WALLY! WALLY TAPLIN! ARE YOU RECEIVING ME? OVER...

APPROACHING THE MINE ENTRANCE ON FOOT, THEY SEE A FIGURE CROUCHING IN THE GLOOM...

WALLY!  
IS THAT YOU?  
WALLY!

AS CLEM REACHES OUT, THE FIGURE SUDDENLY PITCHES FORWARD...

...REVEALING THE GHASTLY REMAINS OF WALLACE TAPLIN!



## FILM SCENE news

Here's our latest monthly rundown on what's promised, threatened and appearing shortly on the fantastic film scene, compiled by our Welsh wizard of the weird wide screen, Tise Vahimagi...

### TOLKIEN FILM

• **The Lord of the Rings**, J. R. R. Tolkien's famous fantasy trilogy, has been picked up by MGM for filming. For many years the property has intrigued film-makers but has always remained in the idea department.

### ROMERO'S CRAZIES

• A possible for commercial release in the UK is George Romero's **The Crazies**, about weird happenings in a small town after local water contamination. This film was

made after Romero completed his 1969 shocker, **Night of the Living Dead**.

### NEW DOUBLE

• **Satan's Black Wedding** and **Criminally Insane** are two new Z-grade movies, likely to be on "a double shock and horror program!" Press information hails **Satan's Black Wedding** as "a blood marriage of ghouls" where the bride's ring finger has been severed. The rather eccentric story concerns vampiric events around an old monastery near Monterey, California. Part of the promotion for this one is a giveaway item: a free pair of genuine vampire teeth to the first one hundred patrons on opening day!

The other half of this classic double-bill is **Criminally Insane**, about one "Ethel Janowski" (known in the press-bulletin as "250 pounds of psychopathic fury"). Ethel, on release from an asylum, immediately begins to chop up various members of the cast with a meat cleaver. The

local grocery boy also gets it, which means Ethel runs out of food... until she devises a way of disposing of the corpses! For the promotion of this film: all women over 200lbs. admitted free on opening day and for the first 100 dashing in to see the "250 pound monster" a free poster of fat Ethel is given away! Little brown bags for vomiting are not supplied.

### JAPAN DISASTER

• There are now two versions of the 1973 Japanese disaster epic, **Submersion of Japan**, on release. The Toho Company version runs 140 minutes and has English sub-titles. This original version, directed by Shiro Moritani, contains some stunning effects on a level with Wise's **Earthquake** (if not better!), but made before the American film. There are scenes, in long-shot, of Japan slowly sinking beneath the waves, detailed shots showing large areas of land disappearing, a firestorm sweeping Tokyo, and other cities falling and

crumbling into the sea. The film is presented in Eastman colour and Scope.

### CORMAN DISASTER

The other, and inferior, version is **Tidal Wave**. Roger Corman's New World company bought **Submersion of Japan** and hacked it into **Tidal Wave** by reducing it to 81 minutes and dismal American dubbing. American scenes were shot and added, written and directed by Andrew Meyer. In the same tradition as Raymond Burr putting the cramps into **Godzilla** in the Fifties, we now have to put up with Lorne Green and Rhonda Leigh Hopkins. The result is a "disaster" in itself. When 59 minutes is cut out of a coherent 140 minute storyline, one can imagine what sort of film is left. Corman has cut out the entire sequence where the cause of the cataclysmic events is scientifically explained. He has reduced, by illogical cutting, central characters to minimal parts and made secondary

David Frost, Euan Lloyd, Michael Carreras in association with TOHO

announce their \$7,000,000 Production/Nessie

A Hammer Paradine Film



The publicity poster for the new Hammer/Paradine \$7,000,000 production, NESSIE. Watch out for further details.

characters appear foremost to the story.

This unfortunate chopping must leave split and confused audiences: one section seeing the Jap version and understanding what is going on, if not thoroughly enjoying it, and the other section on seeing Corman's mutilation believing the film to be a shoddy production and utterly confusing. Very likely it will be the American version that will be the most widely seen, and not the impressive Japanese version.

## BRADBURY FILM

\* Ray Bradbury's *The Martian Chronicles*, an ill-fated item (there have been three previous attempts at getting the project off the ground: 1957, as a television series by Bryna Productions; 1960, by MGM; 1964, by director Robert Mulligan), is now set for television as a 2-hour Wolper Production. Wolper were responsible for *The Hellstrom Chronicle* back in 1971. Bradbury has written the script which runs over three hours running-time!

## CLARKE/DE PALMA

\* *Childhood's End* is slated for production by George Litto Productions. The Arthur C. Clarke story has been put into script form by writer/director Abraham Polonsky. George Litto Prods. also hope for Alfred Bester's "The Demolished Man" book, another fantasy project, to be directed by Brian De Palma (of *Phantom of the Paradise* fame).



\* Comedian Peter Cook is directing, from his own screenplay, *Dr. Jekyll and Mrs. Hyde* for Memorial Films.

\* Film rights to Sax Rohmer's *Fu Manchu* stories have been acquired, and a comedy about Fu and arch-enemy Nayland Smith locking swords is due.

\* *The Prometheus Crisis*, a novel by Thomas N. Scortia and Frank M. Robinson, has been picked up for filming. The story deals with a disaster at a nuclear power station in northern California. The Scortia-Robinson team previously wrote *The Glass Inferno*, one of the two books on which Irwin Allen's *The Towering Inferno* was based.

\* *Insane Dept.*: Walterscheid Productions have completed *King Kung Fu*, shot in Simianscope, which will be crawling over your screens anytime now!

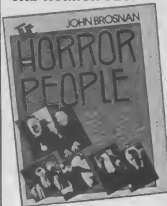
\* Roman Polanski (maker of the highly-acclaimed *Dance of the Vampires*) has *The Tenant* under wraps for Paramount. Story concerns an office worker (Polanski) who is subjected to the influences of a prowling spirit in his sleazy apartment. Players include Isabelle Adjani, Lila Kedrova and Shelley Winters.

\* Support features and short releases include: *Duvidha*, about an Indian spirit; *Mister Sycamore*, Jason Robards turns into a sycamore tree; *Dracula's Great Love*, Paul Naschy camp-thriller; *Enter the Devil*, evil cult in West Texas; *Marken Van Nieumeghen*, fantasy in Medieval Belgium; *Metamorphosis*, Kafka's story of a man who changes into a beetle; *Psychic Killer*, Jim Hutton murders in a fashion to *The Power*; *Vampire's Night Orgy*, tells of Spanish vampirism and cannibalism; *Here Comes the Bride*, psycho thriller with Robin Strasser, John Beal; *Last Stop on the Night Train*, with Kay Beal, Patty Edwards; *Symptoms*, starring Angela Pleasance; *The Eyes of Dr. Chaney* (tentative title), stars Richard Basehart; *Erich von Daniken's Miracles of the Gods*.

# BOOK news

*House Of Hammer* contributor John Brosnan has just had his third book published, a sequel to his *Movie Magic*. Available now, it's entitled . . .

## THE HORROR PEOPLE



John Brosnan's *Horror People* is one of those books I hate only browsing through, because once I start I find it difficult to stop. *The Horror People* (Macdonald and Jane's, London, 1976, £5.95) mainly consists of interviews with personalities involved, or at one time involved, with the production of films in the fantasy genre: the people who made the horror film a genre.

The author has allowed as much as possible to be in the stars and directors own words—which gives the reader a better insight to the person in question. Although, the author himself has been tempted in some cases to argue and state his own observations.

The book is laid out most intelligently in a chronological chapter by chapter study, from the early days of Chaney Snr. through to Kevin Francis of Tyburn Films (who recently produced *Legend of the Werewolf* by Tyburn).

Starting off with the Chaney's (Snr. & Jnr.), the book covers the careers of performers continually associated with films

of a fantastic nature; such artists as Lugosi, Karloff, Vincent Price, Chris Lee and Peter Cushing. Their thoughts are sometimes curious, but mainly revealing.

The imaginative and creative Val Lewton, and his small RKO unit, are discussed in a chapter which tells how the series of impressive films, including *The Cat People* (1942), *Isle of the Dead* (1945) and *Curse of the Cat People* (1944), came about. It's interesting to note that Lewton's unit seemed to have the same family feel to it that Hammer later established during their days at Bray.

The construction and development of the current horror-based production companies, Hammer & American International Productions, are also detailed, with informative observations on their creative staff such as Michael Carreras, Roger Corman, Terence Fisher etc.

A remarkable section is the chapter that Mr. Brosnan has given to the writers, directors and producers most active in the horror field in recent years. It was a pleasure, for this reviewer, to see some space finally allocated to author and screenwriter Richard Matheson (*Omega Man*, *Hell House*, etc.)—a man sadly overlooked in this sphere.

With so many tomes in the bookstores that are nothing more than endless catalogues of the author's stills collection, it comes as a refreshing change to have the text occasionally interspersed with useful stills rather than, as in most cases, the endless galleries of photos being interrupted by pieces of text.

On the whole, *The Horror People* is informative, revealing, interesting and in parts curious (I'd dispute Mr. Brosnan's rating of *The Haunting* above *Curse of the Damned*), besides being of notable value to the reading list of any serious horror film buff.

EVERY now and then the average horror film fan will find himself wincing as he watches a horror film . . . not because he's frightened or shocked but because the monster is so shoddy and unconvincing it wouldn't frighten a baby in its pram. Examples of this type of thing are endless; such as werewolves that look like amiable chimpanzees; giant reptiles with zippers running down their backs; creatures from outer space that resemble bowls of fruit; and vampires whose mouths are so full of teeth they whistle when they speak.

The blame for these familiar cinematic duds is usually heaped upon the poor make-up and special effects men but it's not always their fault. They are obliged to follow the orders of the producer and director and also to work within budgets that are less than satisfactory. Even the best effects man in the world can't achieve miracles if he hasn't the sufficient money.

## OCTOPUS ALIENS

Strangely enough, however, Hammer Films have always maintained a high quality in those departments, even in their early days when their films were all made on shoe-string budgets. This was due to the skills of people such as Phil Leakey, Roy Ashton (both make-up men), Sid Pearson and Les Bowie (both effects men). It was Bowie who handled the effects on Hammer's first horror film *The Quatermass Experiment* (1955). It was based on the BBC TV serial of the same name (written by Nigel Kneale) and was about an astronaut who returns from space infected by an alien life form. Slowly the astronaut, wonderfully played by Richard Wordsworth, was eaten away by the alien within him and transformed into something that was no longer human. The film's climax took place in Westminster Abbey where the astronaut, by then an octopus-like mass of tentacles, is discovered lurking in the scaffolding. Only the swift action of Professor Quatermass (played by Brian Donlevy) prevented the monster from scattering its spores over London and thus creating a threat to all life on earth.

Bowie made the monster out of various bits and pieces, including rubber solution and slices of *tripe* . . . but the overall effect is very convincing. It really does look alive in the finished film, and totally alien. 'We did *Quatermass* on a budget so low,' Bowie told me, 'it wasn't a real budget. It's a film that, if you see it today, you say: "Ugh, what terrible effects (on the contrary, they're very

# TERRIBLE MONSTERS

by John Brosnan





One of Les Bowie's monsters looms in the doorway. From *The Trollenberg Terror*.

impressive), but if you knew how little was spent when we were making it, it becomes a different thing. Usually an effects man is allotted a certain amount of money from the budget to devote to the effects but I did it for wages really. I think I only received £30 a week for working on it, and there were a great deal of effects involved in it, apart from designing the monster itself".

## MONSTER MAKE-UP

Make-up man on *Quatermass* was Phil Leakey who succeeded in changing Richard Wordsworth, in the early stages of his transformation, into an eerie pathetic shell of a man. "That film has been with me ever since," said Wordsworth recently, "and it was great fun. My part had been over for about twenty minutes when the monster attacks Westminster Abbey. In that sequence it had become a great round blob draped over everything. But a landlady up north said to me, 'Mr Wordsworth, you were so good. And in the Abbey scene your make-up! It was marvellous!'"

Les Bowie, without justification, feels somewhat guilty about a few of the films he has worked on in the past. "I always wish I could spend more money on my effects. I've never done anything yet that I haven't always wished that I could have afforded to do miles better. For example,

I once did a film called *The Trollenberg Terror* that had an awful lot of effects in it but there was one shot in particular that really made me squirm when we did it. I squirmed then and I squirm now when the film appears on TV. It was a shot of a cloud on a mountain and I did it in a mad hurry. The cloud was just a piece of cotton wool which I stuck on a photograph of a mountain with a nail, and then we filmed it. And they used that shot time and time again during the film.

... everytime a character looked out a window they'd cut to this terrible piece of cotton wool on the photograph... awful"

## PILES OF PORRIDGE

But at least the monsters that Mr Bowie created for *The Trollenberg Terror* were rather effective (as you can see from the still we've included). That can't be said for the monsters in *Island of Terror* (1965) which starred Peter Cushing, the film was about giant mutated viruses the result of cancer research gone wrong—that get loose on a small island and destroy their victims by sucking the bones out of their bodies. Sounds impressive, I admit, and it might have made an above average horror film if the monsters themselves hadn't been so disappointing. They resembled large piles of porridge and were just about as anim-

Duncan Lamont (centre, in spacesuit of the 1950s) as the sole survivor of a space mission. From BBC's "The Quatermass Experiment."



ated. A monster that can only move at the rate of a tired tortoise definitely lacks menace, whether it's capable of sucking bones or not. One of the most ludicrous moments in the film occurred during a battle between a group of these mobile porridges and a crowd of islanders when one man is attacked by a virus that leaps on him out of a tree! Or rather a prop man dropped the great lump of rubber on top of the actor who then grabbed it securely and fell back screaming. Rather absurd when it's obvious that these slugs weren't capable of climbing up some one's leg much less a tree.

## DANISH MONSTERS

One of my favourite dud monsters was *Reptilicus*, star of the movie of the same name. *Reptilicus* was made in Denmark in 1961 and has the distinction of being one of the few, if not the *only* Danish horror film ever made. A viewing of *Reptilicus* will make clear why the Danes haven't made any monster films since then. Actually the film started off quite well; the drill of an oil survey team is found to contain flesh and blood... which turns out to come from the tail of a buried dinosaur. The tail is exhumed and taken to a laboratory, where it then proceeds to grow a new body! A novel touch, but unfortunately it was the only one in the whole picture. As soon as it was fully grown the dinosaur escaped from the laboratory and did all the things that revived dinosaurs usually do, such as fighting it out with the army and stepping on cities etc. But what made this film particularly memorable was the sheer awfulness of the special effects, and *Reptilicus* itself was the silliest looking dinosaur ever to knock over a building. In fact it looked more like a dragon than a dinosaur and even had a pair of tiny wings that enabled it to soar, somewhat shakily, through the air. A hundred ton monster flying around with a wing span of only a few feet is not something you see every day, thank heavens. The rest of the effects were just as lacking in realism... the model buildings, cars, tanks etc. all looked as if they had come straight out of a toy shop, and a cheap toy shop at that. Nor was there any attempt to combine the live action with the effects, with the result that you never saw the actors and the monster together in the same shot... and that's always a fatal mistake.

Another high contender for the 'Silliest Monster Ever' prize was the giant bird in *The Claw* (also known as *The Flying Claw*). Supposedly from outer space (a bird that can fly through a



Another terrible monster (above) from a terrible film, *Big Foot*. While, below, a scene from *Lorelei's Grasp*.







Above — a good reason to close your windows at night. Below — what happens if you don't (from *Son of Blob*).



vacuum? Don't think about it) and protected by a force field, the Claw resembled an emaciated turkey and was about as frightening as a budgerigar. It's hard to believe the effects men were serious when they designed and built the thing.

## TRIFFID TERRORS

Also less than impressive were the monsters in the film version of *The Day of the Triffids*, which was a pity because John Wyndam's classic novel about deadly walking plants had all the makings of a good film. In the book the Triffids moved on three legs, rather like the Martian war machines in H. G. Wells's *War of the Worlds* but in the film it was difficult to see just how the things managed to move, though one assumes their method was basically snail-like. In a few sequences the Triffids were relatively impressive, such as the one where a mass of them break through the windows of a school and attack the people inside, but for the most part they were unconvincing, the really ludicrous moment came when the hero, played by Howard Keel, lured a group of Triffids down a road by playing music on the ice cream truck he had commandeered. Excited by the music (or very annoyed by it — it's hard to tell with a Triffid) these previously slow-moving creatures chase the truck down the road. This was achieved by cutting to a little model truck hurtling down a Hollywood road and pursued by a horde of little Triffids who all looked like they were on roller skates. For me, unfortunately, it was the highpoint of the whole movie.

Some of the silliest monsters have appeared on TV, and usually they were the product of Irwin Allen's production team. Irwin Allen has been a major force in Hollywood since the early 1950s and for awhile in the 1960s he had the reputation (quite undeserved) of being American TV's top science fiction producer. It was thanks to him we had the doubtful pleasure of *Voyage to the Bottom of the Sea*, *Time Tunnel*, *Lost in Space* and *Land of the Giants*. (These days he's back in films with such successes as *The Poseidon Adventure* and *The Towering Inferno*.) Monsters were always the prime ingredient of Allen's TV series, particularly in *Voyage* where, every week without fail, the submarine seaview would be invaded or threatened by giant jelly fish, Egyptian mummies, ghosts, robots, giant whales or intelligent seaweed. Whatever it was, you could be sure that it had nothing to do

with science or logic. In his book *The Studio* John Dunne described Allen's working methods when it came to monsters: '... there was a knock on the door and the unit manager from *Voyage* entered. 'Irwin, the antennae on Lobster Man's suit are supposed to vibrate but the suit isn't rigged for it.'

## VOYAGE TO BOTTOM OF THE BARREL

'Then forget it,' said Allen. 'Wait a minute. Ask the electrical department if they can put two blinking lights in the antennae.'

'Okay,' said the unit man, 'That's a good idea, Irwin.' Later the unit man returned. 'About Lobster Man, Irwin. The lights in the antennae won't work. Too much voltage.'

'The Lobster Man will fry?'

'Right Irwin.'

Allen patted the unit man on the shoulder. 'Paul,' he said, 'You figure something out. You be Irwin for a while.'

On another occasion Allen was approached by the art director from *Voyage* with some sketches he wanted okayed. One was of a blob-like creature. Allen perused it quickly. 'Okay one monster,' he said. 'One thing. His



Pamela Franklin as the mental medium from *Legend Of Hell House*.

mouth. Does a monster's mouth move when he talks?' The art director looked bewildered. 'We hadn't planned on it, Irwin.'

'A monster looks phony if his mouth doesn't move when he's talking. Fix it. A mouth on the blob.'

And speaking of blobs, I've always thought that the blob in *The Blob* was less than satisfactory, especially if you compare it to the similar creatures in Japan's *H-Man* (which we discussed in last month's column) and Hammer's *X-the*

*Unknown*. The blob itself didn't appear much in the film, which was mainly concerned with Steve McQueen's unsuccessful impersonation of a teenager, and when it did it wasn't very impressive.

There were a few good moments, such as when it poured through the projection slots of a cinema, but the climax, which had the blob enveloping a diner, was very disappointing, consisting, as it did, of just a static painting. Obviously the effects budget on that was kept a bare minimum. More fun was the recent sequel *Return of the Blob*.

## HELL HOUSE

A whole film can be undermined by just one clumsy shot and this particularly applies to horror movies. A good example of this is in *The Legend of Hell House*. Those who have seen it will know that, apart from the ending, it was an above-average horror film with very good special effects—such as the sequence where the poltergeist attacks the ghost hunters in the dining room, causing the fireplace to spew flames and the huge table to leap up and down; and also in the sequence where Roddy McDowall is sent hurtling several times down the length of a chapel by a powerful, invisible force. But all this was undone at the very end when the

*A bizarre scene from Marcel Carné's French chiller Les Visiteurs De Soir.*





secret of the House was discovered which was none other than horror star Michael Gough sitting in a chair pretending to be a corpse. It might have been all right if a close-up hadn't revealed that Gough was alive and well... with twitching eyelids and everything. I know it's not easy for an actor to pretend he's dead but surely the director could keep filming until he gets a shot where the actor *does* manage to keep completely still, rather than include a scene in the finished film that destroys the whole illusion.

## THE HAUNTING

Actually one of the best monsters in a horror film, in my opinion, was one that never appeared at all. It was in *The Haunting* and was created entirely on the sound track. There was an impressively chilling scene where two women wait terrified in a room as they hear the invisible *something* coming down the corridor outside... a series of loud crashes that increase in volume until they become deafening when they reach the women's door. A terrifying moment and one that surely contains a lesson for all horror film makers... the less you show of the monster the less likely you are of having it laughed off the screen. ●

Above — the menace from *Island Of Terror*. Below — a dead alien from Hammer's *Quatermass And The Pit*.



# Post Mortem

c/o HOUSE OF HAMMER, 135-141 WARDOUR STREET, LONDON W.1.

And still the mail keeps pouring in on our first issue...

I was most impressed by the first issue of your magazine, and wish you well for the future. Our Society's filmic ties are with Hammer, and we are still immensely grateful for the many kindnesses received from Michael Carreras. It was through his good offices that we received the presentation of the Dracula cloak worn by Christopher Lee, in the Hammer series, from Monty Berman. Sincere good wishes to the mag.

Bruce Wightman,  
Chairman: Dracula Society,  
London.



I was very impressed with the first issue of *House of Hammer*. It was, as the Editor said, the finest horror/fantasy magazine on the market. The artwork was fantastic, especially on the 'Dracula' adaptation, the photos were also very well produced, unlike other magazines whose photographs are far too dark and smudgy. In fact, I can't pick any faults at all. I was very pleased to see not only an article on the film *Kronos*, but also a fantastically illustrated comic strip. I've hunted high and low searching for information on this Hammer film, and nearly all my efforts were in vain until I picked up *House of Hammer*.

Mark Halnon,  
Stapleford,  
Nottingham.

I've just discovered the best mag. in England! You're right - *House of Hammer*!

Denham Siegertsz,  
Burslem,  
North Staffs.

To be perfectly honest I bought the first *House of Hammer* mainly for the promised comic strip, as I only have a passing interest in horror. Although the Dracula strip was quite a lot above average, the Captain Kronos strip was excellent. Keep it up, guys!

Dave J. Edge,  
Wolverhampton,  
West Midlands.

A most commendable first issue, gentlemen, and I have made it my duty that such a fine publication should be praised (but also, in some cases, criticised). Cover: Joe Petagno was an excellent choice - but I didn't think much of the Dracula strip. Chris Lee's film career was covered very well: a very rewarding article. Media Macabre was excellent, and made for interesting reading. But... Captain Kronos - Push off! The piece on special effects was only fair, and the same may be said for the vampire article. Finally, van Helsing's Terror Tale was a short but sweet tale, and rounded issue 1 off well. I'll certainly be looking forward to issue 2, the promised *Devil A Daughter* feature should be worth the 30 pence alone!

David Dent,  
Hounslow,  
Middlesex.

All bouquets and brickbats are accepted at this office, Dave. Indeed, the more the merrier. Readers' letters are what we rely on to tell us how we're doing.

May I congratulate you on your fine new magazine. At the first glimmer of comic strip, I thought: 'Crummy!' Gosh, wasn't I wrong! You can't call the adaptations comic strips—they're great works of art! Not silly at all, but good adult stories. Well done! I can't wait for the next issue.

P. Houghton,  
Redditch,  
Worcestershire.

## "VOODOO VENGEANCE — VERY WELL ILLUSTRATED"

I have just finished reading No. 1 of your wonderful magazine - and I just had to write and tell you I thought it was superb! The picture-strip 'Dracula' was excellent. I can't wait for 'Frankenstein' in issue 2. 'Media Macabre' was very interesting, but could have been longer, though it certainly gave a good account of the latest horror happenings. 'Drinkers of Blood' was an extremely good survey of the screen vampire - and 'Voodoo Vengeance' was very well illustrated, though the story was a bit old. Altogether the magazine was very well presented and enjoyable - a first class horror mag.

Mark Finch, Cambridge



## "KRONOS... MORE IMAGINATION THAN MAIN STORY"



Whatever the reason, *House of Hammer* was very hard to find where I live. I didn't like the cover, or the Dracula story - Paul Neary's art was good, but it could have been better, the Chris Lee feature was very good, and the same goes for Media Macabre, and the Kronos re-cap. Although pretty messy in places, the art on Kronos showed far more imagination than the main story. And it was also well written. In fact, I thought it was better all round than 'Dracula'

Graeme Bassett,  
Grimsby  
Humberside

Sorry you found *Holl* hard to find, Graeme. We can only do so much to get the mag out on to the newsstands. However, we're working on distribution teething problems right now, and hope to have them sorted out very soon.

*House of Hammer* is one of the most exciting horror magazines I've ever laid eyes on. The cover is fantastic, Christopher Lee is my favourite actor, and frankly I think his biog should have been 12 pages at least! What about a biog and filmography of Peter Cushing?

Ronnie Wright,  
Darlington,  
Co. Durham.

Cushing filmography and biography in the works, Ronnie. Watch out for it.

We've been so flooded under with mail about *House of Hammer* that we can hardly move! Here are a few snippets from readers' letters...

... *HoH* is the best horror mag since *Monster Mag*. "Dracula" and "Kronos" were too good for words...

Stephen Whittaker,  
Cventry.

... best horror mag out. "Dracula" artwork was fantastic, held me spell-bound. Easily worth 30p...

T. Shilbach,  
Worthing, Sussex.

... delighted by *HoH* No.1. Look forward to receiving further copies of your excellent publication.

Pauline V. Manning,  
Ryde, Isle of Wight.

... *HoH* is just fantastic. Really enjoyed your comic strip adaption of *Dracula*. The art was superb. Your regular columns were great too. All in all, this pulsating premiere issue has me hooked. Looking forward to issue 2.

John Pugh,  
Blackwood, Gwent.

I think your magazine is absolutely great! Just what I've been waiting for.

Douglas Brace,  
London.

Thanks for bringing us *House of Hammer*. It's about time somebody rejuvenated the British Graphic-horror market. Generally, as a first issue, I was very impressed, and must admire your enthusiasm and ambition regarding this project.

Colin Gould,  
Liverpool.



It may be of interest to younger readers of *House of Hammer* (and nostalgia buffs) that when it was released in May, 1958, Hammer's *Dracula* received a *Jaws*-type response from London cinema-goers.

A cutting from *Kinematograph Weekly*, which I have in my collection, reads: "Hammer's *Dracula* for Universal International and Rank re-

lease has created a box office record at the Gaumont, Haymarket. Each day since the opening there have been queues which have extended for a quarter of a mile."

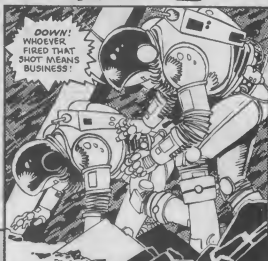
We hope you receive a similar kind of response with *House of Hammer*.  
Lynda Harris and Stephen Prince,  
Acton Vale,  
London.

# MOON ZERO TWO PART TWO

STUNNED, CLEM TURNS TO KEMP— BUT, AT THAT MOMENT,



A LASER SHOT!



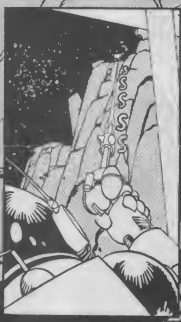
DOWN!  
WHOEVER  
FIRED THAT  
SHOT MEANS  
BUSINESS!



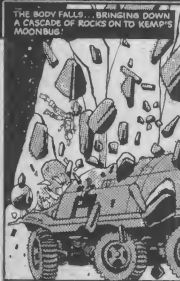
STAY  
BACK! IF  
THEY HOLE  
OUR SUITS—  
WE'RE  
DEAD.



RIGHT!



BUT  
THAT  
WORKS  
BOTH  
WAYS!



THE BODY FALLS... BRINGING DOWN  
A CASCADE OF ROCKS ON TO KEMP'S  
MOONBUS!



HELL—  
FIRE! THE  
BUG'S  
WRECKED!

THAT'S  
THE LAST  
OF OUR  
WORKERS  
LOOK!



WALLY TAPLIN'S BUGDOZER CHURNS FORWARD PILOTED  
BY THE TWO REMAINING KILLERS.

OUT! IF  
WE STAY HERE  
IT'LL CRUSH  
US LIKE  
EGGSHELLS...

OR  
BURY US  
ALIVE!



NO USE!

THAT THING'S GOT A BUILT-IN SHIELD!

THAT ROCK UP THERE — IT WORKED ONCE... YOU THINK WE CAN DO IT AGAIN?

WHAT?

LOOMING ABOVE THEM — A PRECARIOUSLY BALANCED SLAB OF LUNAR LANDSCAPE...

AN ACCIDENTAL ROCKSLIDE SMASHED OUR BUG — MAYBE A DELIBERATE ONE CAN SMASH THEIRS!

CAN YOU DO IT?

DON'T KNOW... BUT I CAN...



...TRY!



A THOUSAND TONS OF ROCK HURTTLES TOWARDS THE DOOMED VEHICLE...



SECONDS LATER, ONLY WRECKAGE REMAINS...

AND PERHAPS — A SURVIVOR?

OVER THERE! A MOVEMENT!



TRAPPED BENEATH THE WRECKAGE, THE SOLE SURVIVOR FIGHTS FOR BREATH...

HIS OXYGEN CYLINDER'S HOLED! GET ONE FROM WALLY'S PACK — QUICKLY!



KEMP SNAPS THE CYLINDER INTO PLACE.

GAS HISSES.



BREATHING DEEPLY, THE FIGURE SUDDENLY CHOKES... CONVULSES...



AND SLUMPS LIFELESS!

MY GOD! WHATEVER WAS IN THAT CYLINDER WASN'T OXYGEN.

IT IS AT THAT PRECISE MOMENT THAT KEMP SUDDENLY REALIZES THAT WHILE UNWITTINGLY CAUSING A MAN'S DEATH, HE HAS DISCOVERED EXACTLY WHAT HAPPENED TO WALLY TAPLIN.

THEIR ATTACKERS' MOONBUG IS THE ONLY WAY OUT — BUT FUEL SUPPLIES ARE PERILOUSLY LOW...

WE'LL HAVE TO FOLLOW THIS CREVASSE, INSTEAD OF DETOURING IT.

SHOULD SAVE US 40 MILES AT LEAST!

THERE'S A RISK WE WON'T BE ABLE TO CLIMB OUT, BUT AT LEAST WE'LL BE COOL DOWN HERE. THE SUN'LL BE UP SOON — AND WE CAN'T WASTE FUEL ON THE COOLING SYSTEM.

THE END OF THE CREVASSE — A WALL OF BOULDERS!

HANG ON, CLEM — WE'RE GOING UP!

THE MOONBUG LURCHES INTO THE SEARING BRIGHTNESS OF THE LUNAR MORNING...

MY GOD, BILL — THE TEMPERATURE GAUGE! IT'S GOING MAD!

KEEP YOUR COOL, KID — YOU'LL NEED IT!

THE SUN BEATS DOWN ON THE BUG, AS IT CHURNS ACROSS THE LUNAR DUST-FIELDS.

CAN YOU SEE ON THE MAP HOW MUCH FURTHER, CLEM?

FIVE. MAYBE SEVEN MILES.

FOR CHRIST'S SAKE — WHICH IS IT? FIVE OR SEVEN? IT COULD MAKE ALL THE BLASTED DIFFERENCE — THE MOTOR COILS ARE OVERHEATING!

MINUTES LATER, AN ELECTRICAL JUNCTION BOX BEHIND CLEM'S SEAT ERUPTS!

GET YOUR HELMET ON — QUICK!

THE BUG EXPLODES IN A SHEET OF FLAME! THE FLEEING FIGURES ARE SENT SPRAWLING BY THE SHOCK-WAVE...

THEY'RE ALONE — MAROONED IN THE LUNAR WASTES.

AS THEY STUMBLE UP A SLOPE... THEY KNOW IT MUST BE THEIR LAST.

THEN, SUDDENLY — IN THE VALLEY BELOW — FAR SIDE BASE!

...AND IT NEVER LOOKED BETTER!



IN FAR-SIDE SICK-BAY, KEMP SLOWLY REGAINS CONSCIOUSNESS — AND HEARS TWO FAMILIAR VOICES... KARMINSKY AND LIZ.

THEY'LL BOTH BE OKAY — BUT THEY'RE AS LUCKY AS HELL WE SAW THEM OUT THERE.

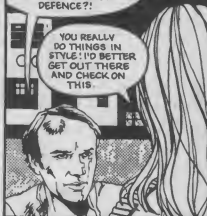
KEMP WON'T FEEL SO DOWN LUCKY AFTER I'VE HAD A WORD WITH HIM!



WELCOME BACK! NOW — ABOUT THAT LITTLE INCIDENT AT THE HOTEL, YESTERDAY...

FORGET ALL THAT! HOW DOES IT COMPARE WITH OUR BEING AMBUSHED... AND KILLING THREE GOONS IN SELF-DEFENCE?!

YOU REALLY DO THINGS IN STYLE! I'D BETTER GET OUT THERE AND CHECK ON THIS.



GRABBING AN OXYGEN CYLINDER FROM HIS KIT, KEMP BLUFFS HIS WAY THROUGH.

ONE THING WE CAN CHECK ON RIGHT NOW!

WILLY TAPLIN WAS DEAD WHEN WE GOT THERE — IN AN UNHOLED SUIT... AND THIS "OXYGEN" CYLINDER YOU GAVE HIM WAS NEARLY FULL.

LOOK!

FOR CRYING OUT LOUD — CAREFUL!



SURE... I'LL BE CAREFUL — UNLESS YOU'D LIKE TO KEEP QUIET ABOUT WHY YOU GAVE TAPLIN A CYLINDER OF POISON GAS?

I... I HAD TO... THEY... WANTED TAPLIN'S CLAIM... TO...

TO LAND AN ASTEROID! BUT THEN, MR. KEMP ALREADY KNEW THAT!



JUST INSIDE THE AIRLOCK, HUBBARD AND HIS COHORTS

IN FACT, HE WAS HELPING US — UNTIL HE INTRODUCED FACTORS SUCH AS MOON SECURITY, AND TAPLIN'S SISTER, INTO OUR LITTLE CHESS GAME. VERY UNWISE, MR. KEMP...

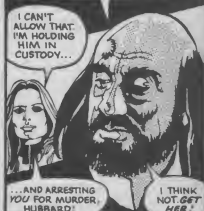


IT SEEMS THE FAILURE OF MY MEN TO STOP YOU AT THE MINE WAS A MIXED BLESSING. YOU CAN STILL HELP US COMPLETE THE MISSION — COME WITH ME, MR. KEMP...

I CAN'T ALLOW THAT. I'M HOLDING HIM IN CUSTODY...

...AND ARRESTING YOU FOR MURDER, HUBBARD!

I THINK NOT. GET HER!



AS KEMP REACHES LIZ — SHE IS DIVING...

LOOKS LIKE I WON'T BE ABLE TO GET YOU OUT OF THIS ONE...



BUT HIS MUMBLING REPLY FALLS ON EARS SUDDENLY — DEAF.

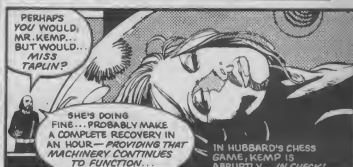
HUBBARD IS UNMOVED.

VERY AFFECTING, MR. KEMP — BUT YOU SEE... YOU ARE COMING WITH US!



GET LOST, YOU BASSTID! I'D RATHER DIE!

PERHAPS YOU WOULD, MR. KEMP... BUT WOULD... MISS TAPLIN?



SHE'S DOING FINE... PROBABLY MAKE A COMPLETE RECOVERY IN AN HOUR — PROVIDING THAT MACHINERY CONTINUES TO FUNCTION...

IN HUBBARD'S CHESS GAME, KEMP IS ABRUPTLY... IN CHECK





THE LAST OF HUBBARD'S THUGS LEAVES THE SHIP TO JOIN HIS GLOATING MASTER, AS KEMP CONNECTS THE ENGINES...



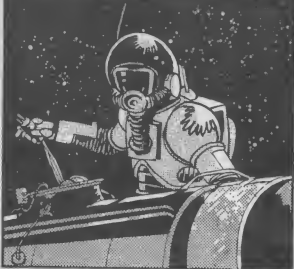
THE MAIN THRUST UNIT IS RIGHT OVER ONE OF HUBBARD'S MEN...



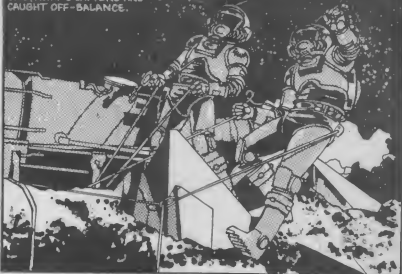
HUBBARD'S MEN GAZE IN HORROR AS THEIR MASTER POINTS...



HE STANDS, LIFELINES DISCONNECTED. POISED  
TO DELIVER THE *COUP DE GRACE*.



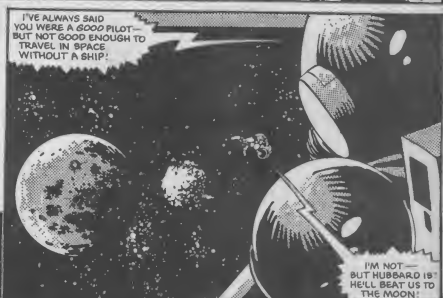
AS THE ENGINES ROAR INTO  
LIFE, KEMP'S CAPTORS ARE  
CAUGHT OFF-BALANCE.



COMPLETE WITH ITS THREE HELPLESS,  
FLAILING PASSENGERS, THE ASTEROID BEGINS  
THE LAST LAP OF ITS CELESTIAL JOURNEY —  
LEAVING A TINY FIGURE IN ITS WAKE...



I'VE ALWAYS SAID  
YOU WERE A GOOD PILOT —  
BUT NOT GOOD ENOUGH TO  
TRAVEL IN SPACE  
WITHOUT A SHIP!



I'M NOT —  
BUT HUBBARD IS!  
HE'LL BEAT US TO  
THE MOON!



WHO KNOWS WHAT THOUGHTS  
RUSH THROUGH THE MINDS OF  
THE THREE DOOMED MEN AS  
THEY HURLE TOWARDS  
OBLIVION . . . . . ?

SEVEN MINUTES  
LATER, SPECTACLE  
CRATER IS ABOUT  
TO LIVE UP TO  
ITS NAME...

YOU KNOW... AS SOON  
AS THAT ASTEROID HIT...  
IT BECAME THE PROPERTY  
OF WALLY TAPLIN...

ME??!

OR, MORE  
CORRECTLY...  
HIS NEXT-  
OF-KIN.

I'M RICH! WHAT'LL  
I DO WITH IT ALL?

YOU COULD  
LEND ME HALF  
A YON... TO PAY  
THE FINES WHEN  
MY PART IN ALL  
THIS COMES  
OUT!

DONE!  
BUT WHAT  
ABOUT THE  
REST?

SAME  
AS HUBBARD,  
I GUESS...

YOU MEAN—  
SELL IT TO  
WHOEVER BUILDS  
THE FIRST SHIPS  
TO GO TO THE  
OUTER  
PLANETS?

RIGHT NOW, I'D  
EXCHANGE MY WHOLE  
FORTUNE FOR A  
HOT SHOWER AND  
A GOOD NIGHT'S  
REST!

THAT REMINDS  
ME, CLEM—  
HOW IS  
YOUR ROOM?

MR. KEMP—  
WHY DON'T  
YOU COME AND  
HAVE A  
LOOK?

I MAY,  
UH... TAKE  
YOU' UP ON  
THAT...

HOLD ON,  
YOU TWO! THEY'LL  
HAVE TO AGREE TO  
A CERTAIN PILOT...  
AND A CERTAIN  
ENGINEER.

THE  
END

# INVITE CHRISTOPHER LEE INSIDE YOUR LIVING ROOM!-with HAMMER'S DRACULA L.P.

A must for all fear-fans, this album features the voice of Christopher Lee narrating the chilling saga of Count Dracula, Lord of the Undead!

Plus . . . on the 'B' side, four fantastic theme tunes from FEAR IN THE NIGHT, SHE, THE VAMPIRE LOVERS and DR. JEKYLL AND SISTER HYDE.

Order now, adding 30p to cover post and packing, from:

HOUSE OF HAMMER  
BARGAIN BASEMENT,  
GENERAL BOOK DISTRIBUTION,  
135-141 WARDOUR STREET,  
LONDON, W1.



**COMICS CORNER**

## HOUSE OF HAMMER BARGAIN BASEMENT

Four fantastic superhero albums! Each contains 68 huge 13½ x 10" full colour pages. Only 50p each



DC-1.....SHAZAM!



DC-2.....BATMAN



DC-3.....SUPER VILLAINS



DC-4.....SUPER FRIENDS



DEVILINA 1 & 2.....30p each  
The Sister of Satan features in macabre comic strips. 68 pages in each issue.



MACABRE 1 & 2.....30p each  
Six thrill-filled horror comic strips in each 68 page issue. Fine fear-filled fun!



ADVENTURE 1 & 2.....30p each  
Warfare, headhunting, crime-busting . . . Action all the way in 68 pages of strips.



House of Hammer Bargain Basement, 135-141 Wardour Street, London W.1.

## THE GOLDEN AGE OF HORROR featuring

# BELA LUGOSI

by Denis Gifford

Denis Gifford, author of the newly-reprinted *Pictorial History of Horror Films and Movie Monsters*, continues his New Look at Old Movies by reviewing them in their original order of appearance in British cinemas. Today he arrives in the New Year of 1931 and witnesses the birth of the first great star of the Horror Film: Bela Lugosi.

The sound of music had been the central essential to the Talkies from the start. It was Jolson's songs that sold *The Jazz Singer* to the picturegoing millions. Speech came second: Joley's almost accidental 'You ain't heard nothin' yet', slipped in between the solos, created an instant demand to hear the shadow heroes speak. Warner Brothers met that pressure by expanding their two-reel *Lights of New York* into a feature that gave them all talk: Tom Dugan and his pals sat around clumsily-disguised microphones for a reel at a time, speaking slowly and distinctly such instant classic clichés as 'Take him for a ride'. Then the Warners mixed the two, adding music to talk in *The Terror*. For the first time music became inseparable from the visual side of the motion picture. As the Hooded Terror pounded on his underground organ, the throbbing thrums hummed through the auditorium, raising the nape-hairs courtesy of Vitaphone.

Musical had, of course, been an added ingredient to the motion picture experience almost from the first flicker. Piano players pounded in their pits, fairground organists belted to the Bioscopes, and string sextettes serenaded to 'Come the Dawn' subtitles. Came the dawn of the Talkie Revolution and not only the musicians found themselves suddenly on the 'dole': in line with them were the publishers and composers of Mood Music, ready-made melodies to



suit any silent screen cliché. From romance to mystery, these chaps had a tune for it.

Curiously, when the movies found sound, speech and music were suddenly separated. For a time, talkies talked and musicals musicked and apart from *The Terror*, never the twain seemed to meet. Mood music, so essential to the silents, was suddenly outcast. Films had talk and between the lines they had silence; you were lucky if you heard a faint tinkle or two behind the opening titles and the closing trademark. Music was reduced to no more than an overture. Even *Dracula*, the first true horror film, made do with a phrase or two from Tchaikovsky, arranged and conducted by Universal's musical director David Broekman. But *Dracula* had music of a different kind: the voice of its star was all the music it needed. Count Dracula has a phrase that follows the offscreen howl of a wolf. 'Listen to them... children of the night... what music they make...' What music he made: Bela Lugosi, who made the line as immortal as Count Dracula himself.

### SHOW STEALER

*Dracula* begins with the pictorial thrills of Walpurgisnacht in Transylvania. Tod Browning, who knew well the values of his visuals, fills out the theatrical origins of his version with coaches and coffins, vampires and vaults, spiders and webs and things that go scuttle in corners. Yet amid all the splendour of the crumbling gothic, all the moving and cutting of Browning's graphics, it is the actor that dominates. Tall, evilly elegant in his night-black cloak, clutching of hand and staring of eye, Bela Lugosi had enough going for him physically to suit and steal any silent film (which, indeed, he had been

known to do). But once add his voice and give him well-tuned lines to speak, and you were in the presence of a star. A superstar, to use a term he never lived to hear.

Bela Lugosi's voice (and, indeed, name) had the lilt of evil. This was the music of *Dracula*, more than any Tchaikovskian phrase Broekman could choose. The chance of his birth in far away Hungary gave Lugosi a fine start in the accent stakes, but what gave his cadence the final twist of strangeness was the way he had learned to speak English. A refugee in America, he had broken onto the New York stage by learning his lines phonetically. He

learned the language by its rhythms and spoke its words like the lines of a song. The trick stayed with him down the years, and when his big break came in Hollywood, it made him a star. When Bela Lugosi said 'I am Dracula, I bid you welcome', the words imprinted on the memory like a melody—a sinister song. They imprinted themselves on Lugosi, too, in an even more sinister way. In the eyes of the film makers, Lugosi was *Dracula* and *Dracula* was Lugosi. His film roles, growing smaller as the films grew larger, or larger as the films grew smaller, would seldom be more than reworkings of *Dracula*. Fine while the horror film was booming,



*A tense moment from White Zombie — above.*



*A rare picture of the ever-sinister Bela Lugosi. From White Camel.*





tragic while the horror film was in decline. 'I am Dracula' said Lugosi, and he was. The words followed him like a curse, his own personal vampire bite. They followed him to the grave: he was buried wrapped in his Dracula cloak.

But the tragedy was far away in the future, that January day in 1931. 'Dracula—the breath-taking thriller now a Screen Masterpiece' cried Universal Pictures in their advertisement in the *Cinematograph Times*. 'To chill you and thrill you and fill you with uncanny excitement!' And in Universal's list of forthcoming releases they called *Dracula* the 'Fantastic vampire mystery thriller'. Clearly, a new label was needed, but as yet nobody had thought of 'horror film'. Carl Laemmle, the spy mogul who had created Universal City out of his early independent stand against the old giant Thomas Edison, made a special announcement:

### SMASH HIT

'*Dracula* is ready for trade show during the first two or three weeks in new year. I am proud of this one as the outstanding dramatic thrill of the Universal production season. The choice of Bela Lugosi as the star was wise. (Originally, Conrad Veidt had been slated for the role: D. G.) His performance is superb, polished, admirable. Helen Chandler, David Manners the English actor, Edward Van Sloan (etc) compose an ideal cast of dramatic players. They enact this strange story of the Vampire Count and his victims with a thrill which few talkies have had. Those who saw it on the stage will demand to see the picture. Those thousands upon thousands who read the book will form ready-made audiences for this film. Tod Browning was the director.'

And when the film finally arrived in London that February, a double-page pictorial spread boosted it thus: 'It's here! The mighty, awe-inspiring, breath-taking, heart-gripping, all-conquering *Dracula*! Daring! Thrilling! Chilling! It will amaze the world!' For all that, the catchline they chose to promote the picture was 'The Story of the World's Most Amazing Passion!' Universal unveiled it on February the fourteenth: Valentine's Day!

*Dracula* opened at the Capitol Cinema in London's West End, one month later. *Film Weekly* did not approve: 'Personally, this reviewer finds the subject revolting; but he does not deny that the film has spine-drilling



Above: *Dracula's* coffin discovered, Edward van Sloan opens the lid.

Below: A classic shot from *Mark Of The Vampire*.



Lugosi looks nonchalant in this shot from *White Zombie*.



thrills in plenty.' This did not prevent them from running a short-story version in August, when the film was generally released: *The Undead* by Ian Conyers ('To her horror a gigantic bat flew straight into the room, circled twice round her—and disappeared, yielding place to Count Dracula, who stood beside her in his crimson-lined coat with a look of grim intensity in his evil eyes!'). A case, perhaps, of having your blood and drinking it!

And on the eighteenth of April 1931, the following historic announcement appeared in *Film Weekly* under the heading 'The Rest of the News in Brief':

'Murders in the Rue Morgue, the famous Edgar Allan Poe story, will be the third of Universal's trio of horror pictures. The first was *Dracula*, to be followed by *Frankenstein*, the novel by Mary Bysshe Shelley.' The horror film was officially born.

NEXT MONTH: YEAR OF FEAR

*The brides of Dracula from the 1931 classic.*



## SCIENCE FICTION BOOKSHOP

BOOKS — COMICS — POSTERS

Open 11am-6pm, Monday to Saturday. Mail order service available. Send s.a.e. for our full catalogue.

DARK THEY WERE AND  
GOLDEN EYED  
10, BERWICK STREET,  
LONDON W1V 3RG

## HORROR FANTASY-SF

SPECIALISTS IN SCIENCE  
FICTION, HORROR AND  
FANTASY.

Tel: (021) 236 1112

57 SUMMER ROW,  
BIRMINGHAM B3 1JJ

## MARVELS and DCs

Action comics, black and white comic-magazines, horror mags, posters, books and paperbacks.

We are the biggest sci-fi/horror specialists in South London.

**WEIRD FANTASY Bookshops**  
Comics at: 3 Lewisham Way, SE14  
Books at: 125 New Cross Road, SE14  
Telephone: (01) 732 0100

## FANTASY ADVERTISER INTERNATIONAL

- ... is Europe's top magazine for fantasy fans!
- ... features thousands of comics and magazines for sale each issue!
- ... has articles, comic strips, reviews and much more!
- ... costs only 40p including postage!

COLIN CAMPBELL, 'BIYTOO',  
PLAINS ROAD, GT TOTHAM,  
MALDON, ESSEX.

# House of Hammer ANSWER DESK

Because of the surprisingly high number of letters about the same subject, we're devoting this issue's **Answer Desk** purely to one person, and one film...


Ingrid Pitt as **Countess Dracula**. This film, made by Hammer in 1970 tells of a Hungarian Countess who in her lust for youth slaughtered hundreds of young virgins for their blood, finally turning on her own daughter to retain her immortality. Somewhat like Bram Stoker's original Dracula story and later Jess

Franco's film **Count Dracula** (starring Christopher Lee), this film has Ingrid Pitt going through various stages of ageing and rejuvenating.

Here are some of the different stages, requested by **John 'Yevill of Bristol, Yvonne Cash** of Highgate, **Terri McNamee** of Heads Nook, Cumbria, **Tim Llewellynn** of Fulham, **Mike Conroy** of Plumstead, **Geoffrey Nicholson** of Ealing, **Stephen Richards** of Manchester and **Alan Booth** of Sheffield.



AROUSE-UP  
Hammer  
bonus feature  
by John Fleming



# DERANGED

The British Board of Film Censors didn't like it at all.

Towards the end of *Deranged*, a naked girl is hung upside down. She is suspended from the roof of a barn by ropes tied round her ankles. The killer then inserts a knife into her and, starting at the top, splits her open. The blood flows down over her breasts and the censor's heart stopped a beat.

Blood flowing on breasts is a censored image for a reason. The whole sequence has been cut out of the film.

*Deranged* is a rather mundane title considering it comes from the team that unleashed *Children Shouldn't Play With Dead Things*. Alun Ormsby, co-scripter, star and ghoul make-up expert on *Children*, scripted, made-up and co-directed (with Jeff Gillen) *Deranged*.

Presumably Jeff Gillen is the Jeffrey Gillen who co-starred in *Children*. Jack McGowan photographed both films.

And the fact that *Children's* co-producer was Gary Goch, while *Deranged's* assistant director were Ken

Goch and Martin Gillen makes it seem as if there's a ghoulish collection of friends somewhere in middle America.

The film is based on the same real-life incident that inspired *Psycho* and the banned *Texas Chain-Saw Massacre*. Handyman Ed Gein was arrested in 1957 after mutilating, murdering, mummifying, eating and generally not being nice to local people.

*Deranged*, an otherwise superb little film, opens with an awful in-vision narrator who claims to be Tom Simms (the

credits say he's Leslie Carlson), a newspaper columnist who covered the real events. This film isn't for the squeamish, he says: "Nothing has been left to the imagination."

Simple Ezra Cobb (played by Roberts Blossom!) is a two-bit American farmer who looks like a cross between Sir Bernard Miles and a Dachau victim. His paralysed mother is dying. Women are vermin, she tells him. The wages of sin is a nasty social disease. Don't trust any woman except Maureen Selby, she's fat. And fat is friendly.

## BLOOD-RED SOUP

Ezra ladles an obnoxious green soup into his mother's mouth. She starts choking. The green bile-like soup bubbles from her mouth, then turns blood red. Momma is dead.

And buried. But Ezra can't cope. He gives up farming, his mind gone. He becomes a local handyman. A year later, he hears his mother's voice telling him to bring her home.

He digs her coffin up. There she is. Her face, her clothes, everything exactly as it was in life. She's even faintly smiling. He happily clasps her white-gloved hand and her arm comes off. Ezra reels back and sees his mother as she really is—a decomposed, sickly pulp.

He takes her home, lays her on her old bed and kneels beside her. "I'll have to put you back together like that old egg in the fairy tale," he says. The camera pans across the room. There, standing in the corridor, is the narrator. He explains Ezra decided to use real skin for the re-patching.

The narrator ruins the film, but don't



*A grisly sight... five decomposing corpses. But one is still ALIVE!*

blame the British distributors. They have wisely cut out as much of him as possible. Pity they couldn't cut out his tongue. We can only assume he is some attempted joke which mis-fires. Because, in fact, *Deranged* is intentionally a very, very funny movie.

The film is amazingly believable. Whereas *The Texas Chain-Saw Massacre* is just plain silly, *Deranged* is effectively humorous, nasty and, in some places, sexy. All the characters are superbly underplayed. Particularly a magnificently lecherous drunk and Roberts Blossom's central performance as Ezra. He is a great re-actor. He wanders through the film with a slightly puzzled expression on his face. He's a perfectly frank, open, innocent simpleton and sadist.

Throughout the movie he tells his

neighbours exactly what he is doing, but they won't believe him. Oh what a hoot they say. Old Ezra's going to dig up his ex-Sunday School teacher because his dead mother needs a new face. He's a one, that Ezra. Ho ho ho.

## TALKS TO THE DEAD

Ezra dons his boater and pinstripes suit to visit fat and friendly Maureen Selby. He confides in her; he says he talks to his mother.

"Mr Cobb, are you making fun of me?" Maureen asks.

"No ma'am," says Ezra, who should never dream of lying.

Well you see, says Maureen, she talks to Herbert her husband. He was burned to death in a car accident. Say, why don't we have a four-way seance? Herbert's never met Mrs Cobb. Ezra goes home to

*Mary Ransom about to hit the bottle (with Ezra's head!)*



*Ezra's mum... after!*

mother and tell her he likes chubby women but is afraid he might get stuck in all that fat and he doesn't think Maureen is 'all there—you know—upstairs.'

But he goes back to see her for the stance. Herbert's spirit speaks through Maureen. It says that, being disembodied, it misses the uhmm 'carnal aspect' of marriage. Perhaps Ezra can help? 'Make my wife a woman again,' says Herbert. Maureen unbuttons her gown.

Ezra decides he does like fat women and they go off to the bedroom but he's not quite sure what to do. Then he remembers the wages of sin, that nasty social disease and how all women are vermin. Maureen unbuttons Ezra's shirt and finds a gun. He can feel his finger on the trigger. He blasts two bullets through her head, then takes her home to his mother for companionship.



*Ezra (somewhat disguised) screams out!*

## TEATIME WITH CORPSES

Ezra's next victim is Mary Ransom, a sensuous young barmaid whom he lures to his isolated house. When she enters his home, alone she finds cluttered, uncleaned chaos, animal bones and a stuffed bird. She hears a squealing noise and goes into a small room. On the floor she sees a decomposing skull. Staggering back she stumbles across a group of five corpses wearing granny-dresses, sitting in chairs with tea-cups in their laps. Then she sees one of the corpses is alive. It's Ezra wearing a dress, wig and face-milk of dried human skin. Mary tries to escape but is caught and treated to tea-time with the various decomposing bodies Ezra has collected. He has decided to marry

Mary. He plays music on a drum made of belly-skin using a leg-bone as drumstick. 'I'm just tryin' to show you I got talents,' he says.

After a bit of a fondle and fumble, Mary manages to smash Ezra on the head with a bottle and tries unsuccessfully to escape. He races after her in slow motion. Part of the chase has been cut by the British distributors because, they say, it looked bloody silly.

Mary is caught and Ezra bludgeons her very, very bloodily to death with his musical leg-bone. He honestly tells his two closest neighbours that the Mary Ransom reported missing is really dead in his house with his old Sunday School teacher, his mother and a few other corpses. But they don't believe him. However, they do begin to worry when

he kills their son's girlfriend. Incidentally, as Ezra gets sicker, his girl victims get younger.

Young Sally works in the local huntin', shootin', fishin' and tomato ketchup store. One day, alone with her, Ezra loads one of the rifles lying about and aims it at her. She smiles at him then crashes on to the floor as the bullet hits her.

He takes Sally (wounded on the temple) back towards his place in his truck but she escapes in the woods. Her boyfriend and his father are hunting in these woods. There are traps set everywhere. As a terrified Sally runs and stumbles through the forest, one of the steel traps snaps shut on her ankle. Ezra is coming—she can hear him.

She hides in the bushes. Ezra sees the chain attached to the trap. He pulls on the chain and the trap's steel jaws pull Sally out by the ankle. Ezra raises his gun and fires. This time Sally is very dead.

By now, her friends have discovered she is missing and that Ezra was the last person to see her. They rush out to the farm where they discover that both Ezra and the British Censor have been cutting out some very, very nasty bits and pieces.

**Deranged** is a joy. Strictly for sick lovers of the grotesque. Tommy Cooper and Les Dawson. Not at all a spoof horror film but a totally straight terror picture whose horrors and underplayed, unemphasised humour fit it well above the normal exploitation movie.

USA 1974. Certificate X. Original running time 82 mins; British running time 79 mins.



*Note the cutting knife in Ezra's hands, he likes to be sure the dead stay dead!*

# HOUSE OF HAMMER BARGAIN BASEMENT

## HOUSE OF HAMMER BACK ISSUES



**HoH 1**..... 35p  
21 page illustrated adaption of 1958 Dracula. Kronos, Lee biography & filmog



**HoH 2**..... 35p  
Curse of Frankenstein Part 1, Devil A Daughter, At Hammer Studios; Hammer Monster Make-up, etc



**HoH 3**..... 35p  
Curse of Frankenstein Part 2, Night of the Living Dead, The Frankenstein Gallery, Hollywood Horrors; Lor: Chaney



**HoH 4**..... 35p  
Legend of Seven Golden Vampires strip; Mexican Monsters Oriental Horrors, Undersea Creatures; Van Helsing, etc

## QUASIMODO'S MONSTER MAGAZINE



**QMM4**..... 35p  
Space 1999, Films of Roger Corman, Exorcist interview



**QMM5**..... 35p  
Six Million Dollar Man Peter Lorra, Space 1999, etc



**QMM6**..... 35p  
Sharn on Star Trek, Death Race 2000, The Story of Hammer.



**QMM7**..... 35p  
Nimby (Spock) story, Bug Star Trek, Splat films, Monster Apes



**QMM8**..... 35p  
Invisible Man, Star Trek, The Mummy, The Spider, Jaws, humour strips

## MONSTER FANTASY



**MF(S)14**..... 35p  
100pgs, Star Trek, Barbarella SF films



**MISC 23**..... 30p  
23 a-c comics plus Uri Geller, H... Watch of Kilkenny



**DR. WHO**..... 60p  
All the monsters from BBC's Dr. Who TV series, pics and biographies

## MOVIE MONSTERS



Though it only ran four issues in the USA, Movie Monsters was one of the top American horror magazines. Each issue contains 84 picture-packed pages

**MM(S)1**..... 35p  
Planet Apes Go-go Exorcist, Lee-Dracula, Star Trek, Sinbad

**MM(S)2**..... 35p  
2001 Apes, Rodan, Tigris, Million Years BC, Die Savage

**MM(S)3**..... 35p  
Wolf Man, Batman, Godzilla, Karloff, Forbidden Planet

**MM(S)4**..... 35p  
Flash Gordon, Chaney, Disney, Star Trek, The Thing, Harryhausen

The above prices include postage and handling on all orders of five magazines or more. If ordering less, please add 5p per magazine. Make all postal orders and cheques payable to General Book Distribution and send them to: **HOUSE OF HAMMER BARGAIN BASEMENT**, Warner House, 135-141 Wardour St., London W1V 4QA.

HORROR AROUND THE WORLD PRESENTS ...

# MEXICAN MONSTERS

by Barrie Pattison



m présente

un film de RENE CARDONA

## LE ROBOT SADIQUE

L'EROTISME

DE LA VIOLENCE

DE L'EPOU





Last issue we looked at Mexico's most famous vampires, Count Lavud and Nostradamus. This issue we present an assortment of other Mexican mayhem-makers...

The Chinese kung-fu films were thought, by most of the world, to be something totally new and different. But not in Mexico. As many as twenty years before Bruce Lee "Haai-ed" his way to stardom, Mexico was making such films as *Wrestling Women Vs the Aztec Mummy* (Las Luchadoras Contra Le Momia) which in itself was a sequel to both the exploits of the wrestling women and the Aztec Mummy. But this film wasn't actually made until 1964, and was one of the many that followed the notable *Ladron De Cadavres*, made in 1956 by Fernando Mendez (who directed *El Vampiro*—see *House of Hammer* 5).

## THE BODY SNATCHERS

In *Ladron de Cadavres* (The Body Snatchers), a succession of apparently maniacal random murders leads to the discovery of a brutally killed famous athlete's body. Like the previous bodies, he has a huge wound in his head.

The police try to protect other athletes and sportsmen in the city, but in the disguise of a lottery ticket seller, the mysterious murderer (played by Carlos Riquelme) claims another victim.

Guillermo Santas (wrestler Wolf Rubinskis) volunteers to trap the killer, but his ambush backfires and he too is killed. The murderer, an evil foreign scientist, then transplants a gorilla's brain into the wrestler's dead body, reanimating it as a ferocious killer.

At this point, the police commissioner decides to go it alone against the killer and his champion, and dons a disguise to hide his real identity of a champion wrestler named—wait for it—*El Vampiro*. Obviously Mendez the director likes the name!



*Don't look now, but you're being beckoned by The Man Without a Face.*



*A victim of the ferocious micro-organisms spread by The Killers From Outer Space — another menace to be confronted by the invincible Santo. From Santo Contra Los Asesinos de Otros Mundos.*



*A cleft-skull victim from The Body Snatchers.*

A terrific struggle ensues between the wrestling policeman and the human gorilla, during which the latter's mask is torn off (oh, yes... all Mexican wrestlers are masked, in films anyway!). Beneath the mask, we see that the man's face has changed, he looks more ape than human.

But not only has his face changed, his mind is so primitive that the murderous scientist is no longer able to control his champion, and the man-ape wrestler turns on his master and savagely kills him.

The ending of this film follows shortly as the man-ape tries to kidnap the girl he, as a human, had loved, but is thwarted by *El Vampiro*. Another struggle between the two takes place as the man-ape scales the rooftops with his former love, but this time the commissioner is victorious and the villain falls to his doom from the building's edge.

Incidents from this film crop up again and again throughout the run of the Mexican monster film, its influence has been quite immense, and it is an item that could definitely stand screening over here.

## NEUTRON VS. DEATH ROBOTS

Guillermo Santa, the man-ape of *Ladron de Cadavres* went on to establish himself as the black-masked wrestler Neutron in a series of films made in the early 1960s in which he battled karate assassins, invisible killers, and



The brain transplant, from man to ape, in *The Body Snatchers*.

his arch foe, the amazing Dr. Caronte.

In *Neutron Against the Death Robots* (1961) the fiendish Caronte has coupled together the brains of three dead scientists to help his plan to complete his world dominating neutron bomb. With Nick, his evil dwarf (friendly dwarves are rare in these films) Dr. Caronte makes off with another eminent scientist Dr. Thomas and intimidates him with the threat of hurling Nora (the heroine) into a pit full of man-eating zombies unless he will help. Only intrepid Neutron can foil this plan, disarm the bomb and destroy the laboratory in yet another of the convenient landslides which we encounter in these films.

The wrestling women are an equally fascinating bunch. In *Las Luchadoras Contra el Medico Asesino* (The Wrestling Women Vs the Murderous Doctor) made in 1962 by Rene Cardona, we face our old friend the ape brain transplant here done twice, first into a man and then into a woman conferring on them the same superior strength.

In 1964 the busy Señor Cardona offered *las Luchadoras Contra la Momia* (The Wrestling Women Vs the Aztec Mummy) in which the revived mummy occasionally turns into a vampire bat! In 1969 we have Cardona's *Las Luchadoras Contra el Robot Asesino* (The Wrestling Women Vs the Killer Robot) in which the evil professor Orlac wishes to rule the world with his robot army. The prototype runs amok attacking its attendant.

The improved model however abducts Professor Rena (whose daughter is the secret identity of one of the wrestling women). The girl, Gaby, and the police find and destroy the mastermind's lair which infuriates him to the point where he creates a wrestler robot primed to kill Gaby the wrestler woman in the ring unless the police can find Orlac in time.

Rene Cardona Jr. (his dad, Rene Cardona Sr., also directed and starred in these Mexican monster movies) continued his interest in lady monster battlers in 1967 with *la Mujer Murcielajo* (The Bat Woman), in which Maura Monti encountered Acapulco's fish monsters.

## THE MEXICAN SAINT

However the most intriguing of the Mexican wrestler series heroes is undoubtedly the man in the mask of Silver, El Santo, (meaning The Saint) who is simultaneously a champion of the ring, super hero and master detective—specialising in overcoming monsters. His films are hard to track down as not wanting to confuse him with Simon Templar, his titles are translated as the exploits of Argos or even Superman. Santo has yet to remove his mask in the twenty years of his career and it's not even certain that one actor has played the character throughout this period, though he is identified only by the name of the hero on the credits. He has a laboratory manned by his scientist associate, and a comic side-kick along with a marvel car

and on at least one occasion a wonder dog!

But he remains more mat man than bat man, touring round the world fighting opponents who surprisingly often turn out to be monster ring-ins under their hoods.

Occasionally Santo recruits fellow wrestlers to battle the flocks of creatures sent against him, calling in Blue Demon (Alejandro Cruz? from the Champions of Justice series where he, along with Mil Mascaras (Thousand Faces), El Rayo de Jalisco (Jalisco's Lightning), El Avispon Escarlata (the Red Wasp) and El Fantasma Blanco (White Ghost) battle their own foes.

In his early exploits Santo dealt less with monsters than traditional criminals. Although even then he came across such villains as a Jack the Rupper type in *Santo en el Hotel de la Muerte* (Santo in the Hotel of Death) of 1961, and in *Santo Contra el Espectro* (Santo Vs the Ghost) 1965 he traps the masked figure terrorising the theatre. Phantom of the... what?

However as the series grows so do the supernatural opponents culminating in *Santo y Blue Demon Contra los Monstruos* (Santo and Blue Demon against Monsters) made in '68 featuring Manuel Leal as Frankenstein (notice the mis-spelling? It's deliberate. These films often slightly modify the names of famous characters. Would you believe... Superczan?). In this one yet another evil dwarf backs up the sinister Dr. Bruno Halder who launches against our hero a hunchback: the Frankenstein!



FILMS FERNAND RIVERA present

## SUPERMAN CONTRE L'INVASION DES MARTIENS

Incredable • Spectaculaire • Impressionnant



The Death Race-like hero of Luchadores vs. The Death Robot. (The robot himself appears on page 46).

Frankenstein/Frankenhausen monster; a vampire with two vampiric brides; a mummy; a werewolf; a cyclops (whose one eye is much too close together) a skull-less creature and four green zombies. As if that wasn't enough he even creates an evil double of Blue Demon. Santo, of course, copes with all this with a thudding great explosion.

### SANTO VS. DRACULA

In the same year, Cardona knocked out my favourite, in the series, *Santo en El Tesoro de Dracula* (Santo Against Dracula's Treasure). This one kicks off in Santo's laboratory where he plans to send his plump red-headed lady friends Luisa (Noelia Noel), back to the period of Dracula's reign of terror to establish the whereabouts of his fabulous treasure, a secret so well kept that not even Bram Stoker knew about it! When she arrives in the past Luisa is accepted by all including the suave Count Alucard (they love backward spelling in Mexico) who attempts to turn her into another of those vampire ladies of which he has a caveat. Santo, watching on time television manages to retrieve the lady just in time to prevent her being staked through the heart by ignorant villagers.

Back in the present the king of the under-world has challenged Santo to fight his son in the ring and just to make life a bit more interesting revives Dracula by plucking the

stake' from his heart. It's a close match but the man in the mask of silver triumphs, strangely enough. So, like the bad sport that he is, the king of the underworld scarpers pronto and Santo pursues him to the vampire's tomb where it looks as if he will be menaced by the Count.

However, always resourceful, Santo has arranged that the roof of Dracula's cave will be dynamited away by his gym mates at the appropriate moment, exposing the vampires to the sun which reduces them to smouldering paper bats.

In this one Aldo Monti makes quite an impressive Dracula and there's also an appearance by Carlos Agosti, who was also star of the Count Frankenhause series of the early sixties—*El Vampiro Sangriento* (The Bloody Vampire) and *La Invasion de los Vampiros* (Invasion of Vampires).

### NAZIS AND VAMPIRE WOMEN

In *Santo Contra Blue Demon en la Atlantida* (Santo Vs Blue Demon in Atlantis) a Nazi scientist uses his know-how in brainwashing to implement his plan to rule the world from his base in Atlantis. Once again Santo has to overcome an evil duplicate of Blue Demon complete with stock footage of rockets from the Japanese 1965 *Monster Zero*.

In *Santo Contra los Vampiros Vampiros* (Santo vs. The Vampire Women) made in

1962, Santo comes to the aid of Dr. Orloff, whose daughter the vampire women had recognised as their true queen by the mark on her shoulder. During the film he survives the substitution of yet another man-ape for his opponent in the standard feature wrestling match.

### REVENGE OF VAMPIRE WOMEN

Naturally when in the 1969 *Santo en la Venganza de las Mujeres Vampiros* (Revenge of the Vampire Women) Countess Mayra is revved by the malignant Dr. Brancor she gets about getting her revenge for of Santo's forebears driving a stake in her heart. Enter Aldo Monti again, this time as Commissioner Robles (doubtless a descendent of the police officer of the same name in *Ladron de Cadáveres*) and he and Santo investigate despite being opposed by a devil bat lady and a vampire escaped from the morgue. In the nick of time, Dr. Brancor's plan to saw up Robles for spare parts for Razos his monster is frustrated by Santo who burns the vampire, coffins, leaving Countess Mayra nowhere to hide, and having staked her down yet again, rounds up the bad guys.

### DRACULA, THE MUMMY AND FRANKENSTEIN

In 1971, Santo's ancient knowledge of Egyptology enables him to expose the false mummy in the film, *Santo en la Venganza de la Momia* (Santo and the Mummy's Vengeance). In the same year another Santo film appears, *Santo contra la Hija de Frankenstein* (Santo vs Frankenstein's Daughter—yes, they spelt Frankenstein right this time). This time Santo manages to suppress the Count early on, but then then has to contend with his daughter. But finally, without her supply of the blood of young women, Frankenstein's daughter ages and crumbles before Santo's astonished eyes.

The following year, 1972, sees *Santo y Blue Demon contra Dracula y el Hombre Lobo* (getting into the swing of these titles? That one

was Santo and Blue Demon vs Dracula and The Wolfman). Dracula is revived by his everfaithful hunchback, and quickly calls in the help of a werewolf to help him battle Santo. But to no avail, and Santo again saves the day.

### ... AND BLACK MAGIC TOO

*Santo contra la Magia Negra* (Santo vs Black Magic) 1972, involves our hero assisting Interpol who arrange a series of wrestling matches in the uranium fields where scientists have been disappearing (the logical thing to do under the circumstances, no?). The high priestess has seen all this in the pool of the gods and sends off voodoo zombies to waylay the man in the mask of silver on the way from the airport. Overcoming them, Santo and his daughter investigate and Santo's prowess defeats a supernatural wrestling opponent who has the ability to change into a tiger. This so impresses white magic priestess Denise that she helps him by sending in the police to wipe out the sect.

### ENTER DR. SATAN

It's not far from these to another favourite Mexican film series starring Dr. Satan. *El Dr. Satan* (1966) features the master sorcerer disguised as Dr. Arosamona whose activities range from raising the dead to (furnishing him with zombie assistants) to counterfeiting with the aid of local gangsters. This upsets Interpol whose Inspector Mateos becomes a target for the zombie who was Dr. Satan's former aid, Rodriguez. The doctor's secretary and Mateos' finance form an alliance but are trapped in the cave of zombies under Dr. Satan's office.

However, Interpol is alerted via wrist radio and Dr. Satan comes forth to save the girls from his zombies with another of his voodoo rituals. But by revealing himself, he is captured by the authorities, although he soon recites another charm and vanishes in a puff of smoke from his prison cell.

### DR. SATAN VS. ZOMBIES

*El Dr. Satan y la Magia Negra* sees the dreaded doctor despatched from Hell (wonder how he got there?) to take from a rival warlock, Yei Lin, the secret of the philosopher's stone, with which he is transmuting base metal into gold with the intention of (guess what?) ruling the world.

Dr. Satan's girl zombie assistants are stopped by Yei Lin's quickly resurrected corpses and vampires, and so the hero/villain himself has to move in and stop the evil warlock. So Dr. Satan and Yei Lin face one another in a fierce magic duel to the death, from which the demon doctor finally rises triumphant, his opponent dead.

### THE REAL DEVIL

Satan figures regularly in the Mexican fantasy cinema. In *Autopsia de Un Fantasma* (Autopsy of a Phantom) 1967, a sixteenth century suicide is allowed to return to earth to see if he can be accepted by any of three women—one of whom is a robot! This group are mixed in with a secret agent, confidence men, a child star, Cameron Mitchell as a mad doctor, Basil Rathbone as a devil and John Carradine playing Satan.

The relationship with the American horror film industry runs deeper than the borrowing of a few stars however. Mexican films often bear more than a passing resemblance to earlier American ones.

The Mexican comedian Capulino confronted Santo (in 1971) and vampires (in 1972) in much the same way as Abbot and Costello worked their way through the Universal monsters.

Also, all the traditional, already-filmed-in-the-States ideas pop up on the Mexican screen. *Santo contra El Espectro* is a thinly disguised *Phantom Of The Opera*. *Santanas de Todos los Horrores* (Santanas of the Dead Horrors) is



Santo up to some leg-pulling action in the wrestling ring.



# VAN HELSING'S TERROR TALES

YOU MAY WONDER WHAT EVIL IS BEING PERPETRATED HERE IN THIS SMALL TOWN IN BAVARIA MANY YEARS AGO—A MAN DRAGGING A BODY THROUGH THE STREETS IN THE EARLY HOURS? WELL, I WILL TELL YOU IN A STORY THAT HAS TO BE CALLED...



A SHOP-KEEPER, BRUMMER BY NAME, WHO EVERY EVENING AFTER LOCKING-UP...

WALKS BRISKLY TO THE TAVERN...

WHERE HE SPENDS THE EVENING DRINKING AND BEMOANING HIS LOSS OF BUSINESS TO YOUNGER MORE EFFICIENT COMPETITION.

IN THE EARLY HOURS, HE WEAVES AN UNSTEADY PATH HOME THROUGH THE SILENCE OF THE WINDING STREETS...

THIS HAPPENS AS REGULAR AS THE SEASONS, UNTIL ONE PARTICULAR NIGHT AFTER AN ESPECIALLY HEAVY DRINKING BOUT BRUMMER ENCOUNTERS...



THE WOMAN!

A STRANGER—NEVER BEFORE SEEN IN TOWN.



IN HIS DRUNKEN STUPOR,  
BRUMMER SUDDENLY  
STRIKES HER...



WH-WHAT SHALL I DO?  
MURDER!! I'LL BE RUINED  
—TRIED—FOUND GUILTY—EXECUTED!  
AND ALL FOR AN UNKNOWN SLUT!  
I HAVE IT—I'LL HIDE THE  
BODY BACK AT THE SHOP...





SOLVE ALL MY PROBLEMS!  
UNDERCUT THE COMPETITION—  
AND AT THE SAME TIME...



CHUNK!  
CHOP!  
CHOP!



WE SIMPLY MUST COMMEND YOU ON YOUR MEAT DEAR HERR BRUMMER—DINNER WAS SIMPLY DELICIOUS!

WELL, THANK YOU, MA'AM!

THE FOOLS!! I'VE WON!! I'VE GOT AWAY WITH IT! NO EVIDENCE AND A PROFIT!!





BUT HIS HABITS REMAIN—AND THAT NIGHT HE DRINKS HIS FILL...  
TO STAGGER HOME EARLY NEXT MORNING WITH A BOTTLE IN  
HIS HAND...



BUT ONCE MORE HE  
ENCOUNTERS A  
STRANGER.



WHAT DO  
YOU WANT?  
WHO THE  
DEVIL ARE  
YOU?

MY NAME DOES NOT  
MATTER—I SEEK A  
WOMAN WHO CAME  
TO THIS TOWN AND  
VANISHED! THEY  
TELL ME YOU ALWAYS  
WALK THIS WAY, SO  
LATE AT NIGHT—YOU  
MUST HAVE SEEN  
HER! TELL ME WHERE  
SHE IS... FOR SHE IS  
MY SISTER AND SHE  
NEEDS... HELP!



HE DESCRIBES THE  
MURDERED  
WOMAN AND EVEN  
WHILE BRUMMER IS  
FUMBLING FOR A  
REPLY...

YOU FOOL!  
TELL ME! TELL  
ME WHERE  
SHE IS!

GOOD  
GOD!!



INSTINCTIVELY HE SWINGS  
THE BOTTLE...



ONCE MORE, THE  
INEVITABLE  
HAPPENS!



AND THUS WE  
RETURN TO THE  
BEGINNING OF OUR  
STORY, AS BRUMMER  
DRAGS THE POOR  
YOUNG MAN BACK  
TO HIS SHOP AND...  
REPLENISHES  
HIS MEAT  
SUPPLY!



# MAD LEFT OVERS

ALL AT 25p  
EACH  
PAPERBACKS  
AT 35p



154 EXORCIST



155 THE STING



156 VERY LITTLE



157 GREAT GATSBY



158 CHINATOWN



159 DEATH WISH



160 ENTERTAINMENT



161 OR WHO



162 AIRPORT 75



163 TOWERING INFERNO



164 MEAN MACHINE



165 GODFATHER 2



166 56 MILLION MAN



167 SHAMPOO



168 JAWS/ EARTHQUAKE



169 FINAL EPISODES



170 ROLLERDRILL



171 BIG MUSICALS



172 SHADOW KNOWS



MAD PAPERBACK 1



MAD PAPERBACK 2

HOUSE OF HAMMER BARGAIN BASEMENT, 135-141 Wardour Street, London W.1.

## SUPER POSTER MAG BARGAINS! only 35p each



MM1. Lee at Trans-entertainment poster



MM2. Cushing poster, Monster from meat



MM4. Lee/Dracula poster, Cushing biog



MM5. Blacula poster, Mummies, s-1



MM6. Skeleton poster, Devils, Lee/Dracula



MM7. Lee-Manchu poster, Willard



MM8. Skull poster, Exorcist, Hammer



MM9. Zombiest poster, Lee Salamander



MM10. Phibes poster, Star Trek, Price



MM11. Female vampire poster, 7 Golden



MM12. Cushing poster, Vampire Circus



MM13. Dracula poster, Blacula, Bloody Ages



MM14. Lee poster, Sam Peckinpah



MM vol.2, No. 1 Lee Poster, It's Alive



MM vol.2, No. 2 1958 Dracula film poster



MM vol.2, No. 3 Scars of Dracula, Lee poster



Doc Savage, Facts and pix on film & books



Six Million Dollar Men articles and posters



Planet of Apes: From books to film to TV

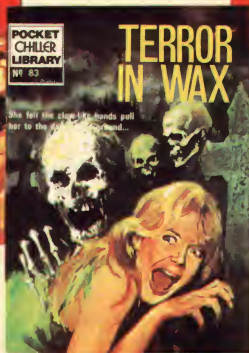


Kung Fu: All about Bruce Lee + poster



Kung Fu 2: David Carradine issue

# A TREASURE TROVE OF FEAR-FILLED FANTASY!



Horrific, book-length stories of illustrated terror  
told in 64 action-packed pages!

**only 10p** **Pocket  
CHILLER  
Library** **only 10p**

**PUBLISHED MONTHLY**

---

**At your newsagent NOW!**